

esprit orchestra
Alex Pauk music director and conductor



98 . 99
concert season

Intersections: Canada/Holland

Jane Mallett Theatre, St. Lawrence Centre
Sunday January 24, 1999



SOCAN salutes young composers

In its 1998 competition, The SOCAN Foundation has awarded cash prizes totalling \$17,500 to composers under 30. Warm congratulations to the winners.

THE SIR ERNEST MacMILLAN AWARDS

for compositions for orchestra:

Brian Current, Berkeley, CA

Roger Bergs, Toronto, ON

Inouk Demers, Ottawa, ON

THE SERGE GARANT AWARDS

for chamber works:

Scott Godin, Montreal, QC

Ana Sokolovic, Outremont, QC

Scott Godin, Montreal, QC

THE PIERRE MERCURE AWARDS

for solo or duet compositions:

Justin Mariner, Montreal, QC

Patrick Keeler, Winnipeg, MB

Chris Norman, Waterloo, ON

D. Andrew Stewart, Amsterdam, The Netherlands

THE HUGH Le CAINE AWARDS

for electroacoustic music:

Christian Bouchard, Montreal, QC

Gordon Fitzell, Vancouver, BC

Patrick Keeler, Winnipeg, MB

THE GODFREY RIDOUT AWARDS

for choral compositions:

Bruce Sled, Vancouver, BC

Craig Galbraith, Vancouver, BC

J. Peter Koene, Oshawa, ON

Jeff Toyne, Sault Ste. Marie, ON

Deadline for the next competition is May 1, 1999.

The SOCAN Foundation

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Sunday January 24, 1999

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Presented by:



ScotiaMcLeod

Borden & Elliot

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guest artists

James Parker, piano
Erika Tanner, soprano

Song and Dance
for soprano and orchestra
1990

Ron Ford (The Netherlands)

The Third Piano Concerto
1996

Harry Somers (Canada)

Intermission

Géométrie sentimentale
1998

Ana Sokolovic (Canada)

Triade
1991 (revised 1994)

Theo Verbey (The Netherlands)

Join us in the lobby after the concert for coffee.

Tonight's concert is being recorded for broadcast on:



Song and Dance

Ron Ford

Song and Dance was written in 1989 for the Dutch Radio Chamber Orchestra. It uses the text *Piangono al Pianger Mio* by the renaissance poet Ottavio Rinuccini in an English translation:

Wild beasts weep at my weeping, and stones
Heave sighs at my ardent sighs
The air around me clouds over
So moved it is to pity at my torment

Where'er I turn, where're I take a step
It seems that all do weep and sigh with me
That each one says, moved by my sad plight
What are you doing here, wretched, sad, alone?

The textual images of weeping beasts and sighing stones formed the initial inspiration for the orchestral part. Slowly, tentatively, the orchestra moves forward, feeling its way into new territory. This very gradual development is contrasted by the active rhythmic sense, resulting in a music which is both slow and fast at the same time. At a certain point the soprano begins telling us the text that we have already been hearing in the orchestra, singing as a sort of cantus firmus within the orchestra.

~ Ron Ford ~

The 3rd Piano Concerto

Harry Somers

Dedicated to the memory of E. Robert Schmitz.

I studied piano with Robert Schmitz during the late 1940s. He was one of the major influences of my life. His ideas and concepts, his calm dedication to music and study, made a lasting impression on me. E. Robert Schmitz's contributions to music in general, and the piano in particular, were considerable.

A graduate of the Paris Conservatoire, Schmitz knew Claude Debussy and performed much of Debussy's music under the composer's guidance. He was one of the first to bring the music of Charles Ives to the attention of the musical world. He was responsible for bringing Maurice Ravel to North Amer-

ica in the 1920s for a memorable tour of the United States and Canada. He introduced the music of Olivier Messiaen to New York in the 1930s.

As a pianist he was held in the highest esteem by Virgil Thompson when the latter was music critic for the New York Herald Tribune. He wrote a revolutionary book on piano technique and the musical process titled *The Capture of Inspiration*.

The main ideas for *The 3rd Piano Concerto* have been on my mind for more than ten years. I first started writing them down four years ago in a couple of movements of my *11 Miniatures* for oboe and piano, a composition commissioned by Lawrence Cherney. With Alex Pauk's invitation to write a work for Esprit, I decided to give those ideas full play.

The 3rd Piano Concerto is in three movements. The first is based entirely on the three note motif presented by piano at the opening. The second begins with an extensive, quiet piano solo, and then develops into what is essentially a three part form. The third movement consists of a play of polytonality, patterns, motifs and their variations. The harp is introduced for the first time.

~ Harry Somers ~

Géométrie sentimentale Ana Sokolovic

As in a novel by William Faulkner, a single tale is recounted by three witnesses. The same material as seen from three different angles: "music of variable geometry". The character, personality and sensibility of each of three protagonists are suggested by geometric forms: the ruggedness of the triangle, the grace of the circle, the obstinacy of the square.

Géométrie sentimentale (*Sentimental Geometry*) was composed in 1997 for the Ensemble contemporain de Montréal, with the support of the Canada Council.

~ Ana Sokolovic ~

Triade

Theo Verbey

Notes drawn from the Dutch Radio Chamber Orchestra CD of Theo Verbey's music:

In *Triade* Verbey puts his footsteps unequivocally in the shifting sands of music history. Mozart's *Prague Symphony* serves as the most important point of reference. A salient aspect from the first movement of Mozart's symphony is that the accompanying syncopations already contain the nucleus of the first theme.

In *Triade* - the title refers to the work having three movements just as in Mozart's symphony - Verbey alludes in a comparable way to the ambivalence between accompanying figures and themes. Also the tonality of *Triade*, a sort of D major, is identical to Mozart's KV 504. The numerical ratio in *Triade* is 1 : 2 : 3 : 4, a relationship which is mirrored in the changing metres.

The introduction which Verbey added later to the work forms a sort of overture which anticipates the progress of the work. In the last movement there is a remarkable chordal passacaglia which unemphatically directs the course of the harmonic progressions.

Triade was written for Nieuw Sinfonietta Amsterdam.

Upcoming Esprit Orchestra Events



First Canadian Place Noon Hour Concert

Thursday March 4, 1999, 12:15 p.m., Concourse Level
Esprit performs in a different setting. This is a free event.
Come & enjoy the music!

Community/Student Matinee Concert

Monday March 8, 1999, 1:00 p.m., Jane Mallett Theatre.
A short program of orchestral music made accessible to all members of the community. Register for this free event by calling Esprit @ (416) 815-7887.

Toward a Living Art Mini-Festival

Monday March 8 and Tuesday March 9, 1999.
Jane Mallett Theatre, St. Lawrence Centre for the Arts.
Two days of activities for students to explore the vitality and diversity of contemporary orchestral music. Concerts, workshops, talks and more. To register for activities or receive the festival brochure call Esprit @ (416) 815-7887.

Erika Tanner, soprano

Soprano Erika Tanner celebrates her debut performance with the Esprit Orchestra. Originally from Nova Scotia, Ms. Tanner has spent the past five years in Toronto performing a wide variety of music at numerous venues. She has appeared with the Toronto Symphony Orchestra, NEXUS, Toronto New Music Concerts and as part of the Made in Canada and Northern Encounters festivals performing pieces by composers such as Reich, Schwantner, Ryan and Klanac. Last August, Ms. Tanner premiered a role in Dolittle's newest opera *The Leviathan Hook* with Opera Anonymous. Having spent several seasons at Banff, Ms. Tanner has been involved in summer festival productions such as *Jackie O* and *De la nature de gravite*. Other credits include soloist with the University of Toronto Orchestra in *Carmina Burana*, the title role in *Lucia di Lammermoor* with Toronto Opera Repertoire and chorus with Opera Atelier and the Canadian Opera Company. In February she will perform with Opera York in a concert featuring opera, music theatre and easy rock entitled *My Funky Valentine*.

James Parker, piano

James Parker has revealed his arresting technical prowess and subtle pianistic artistry to critical celebration in solo, chamber and orchestra concerts across Europe, the United States and Canada.

He has performed with every major Canadian orchestra - including L'orchestre Symphonique de Montreal and the Toronto, Vancouver, Winnipeg and National Arts Centre orchestras, to name a few. Mr. Parker has also given recitals throughout North America and Command Performances for dignitaries and diplomats at the Canada House in London, the Canadian Embassy in Washington, D.C. and the Canadian Consulate in Chicago. A frequent guest on both radio and television, he has performed on Bravo!, the CanWest Global network, Much Music, WNCN (New York City's premier FM stereo classical music station), and remains a mainstay on both local and national CBC radio broadcasts..

Mr. Parker achieved coast-to-coast prominence after winning first place at the 1984 Eckhardt-Gramatte National Music Competition. The Canadian recital tour that followed this brilliant victory, established him in the vanguard of the nations most electrifying and dynamic young musicians. He has continued to capture major prizes, including the CBC Radio's 25th National Competition For Young Performers, the Juilliard Concerto Competition, and the Virginia P. Moore Award as the most promising young classical artist in Canada.

James Parker completed his early training in Vancouver at the University of British Columbia and the Banff School. He earned both his Master of Music and Doctor of Musical Arts degrees from The Juilliard School, where he studied under the legendary Adele Marcus. Mr. Parker is presently on the Music Faculty of Wilfrid Laurier University in Kitchener-Waterloo, Ontario.

Ron Ford , composer

Ron Ford was born in 1959 in Kansas City. He studied composition, piano, and computer science from 1978 until 1983 at the Duke University in North Carolina. In 1982 and 1983 he was theory instructor at the Aspen Music Festival in Colorado. In 1983 he moved to the Netherlands where he finished his piano and composition studies at the Sweelinck Conservatorium and at the Royal Conservatory in the Hague. His teachers included Robert Heppener and Louis Andriessen. In 1984 he attended composition classes of Franco Donatoni at the Chigiana Academy in Sienna. In 1987 he received the Encouragement Prize for Composition from the city of Amsterdam for his work *Song and Dance* for soprano and chamber orchestra. In 1994 he was composition fellow at the Tanglewood Festival in Massachusetts where he studied with Mario Davidovsky.

Ron Ford has written for widely varying ensembles. In 1988 he was composer in residence for the Percussion Group of the Hague, for whom he has written numerous pieces. He has also written numerous works using voice, most recently *Salome Fast* (performed by Esprit last season) wherein he used a narrated bible text in Aramaic. Further he has written for many dance and theatrical productions.

Harry Somers, composer

Born in Toronto in 1925, Somers entered the Royal Conservatory of Music in Toronto at the age of 16, studying piano with Reginald Godden (1941-43) and Weldon Kilburn (1946-49) and composition with John Weinzwieg (1942-43; 1946-49).

Studying in Europe in 1960, Somers discovered the "new music" of Pierre Boulez, Karlheinz Stockhausen and Luciano Berio, which was to have a significant impact on his work. The 1960's saw the creation of such idiomatic orchestral works as *The Picasso Suite* (1964); major choral works such as *God the Master of This Scene* (1962) and *Five Songs from the Newfoundland Outports* (1968); as well as *Twelve Minutres for Voice and Instrumental Trio* (1964) and the song cycle *Evocations* (1966).

In 1967 Somers completed the three-act opera *Louis Riel*. Commissioned for the Canadian Opera Company by the Floyd Chalmers Foundation, *Louis Riel* has been performed widely since its premiere in 1967.

In 1992 the Canadian Opera Company premiered another of Somers' operas - *Mario and the Magician*. Other recent works include *Concerto for Guitar and Orchestra* (1984); *Chura-Churum* (1985) and the children's opera *A Midwinter Night's Dream* (1988).

Harry Somers is a founding member of the Canadian League of Composers. In 1971 he was named a Companion of the Order of Canada. He has received honorary doctorates from the University of Ottawa; the University of Toronto and York University. Since the late 1950's he has composed almost exclusively on commission for many individuals and organizations.

Ana Sokolovic, composer

Ana Sokolovic was born in Belgrade, Yugoslavia in 1968. She studied composition with Dusan Radic at the University of Nova Sad, and later with Zoran Eric at the University of Belgrade. She has recently received her Masters Degree from the University of Montreal under the direction of José Evangelista. Her repertoire consists of works for orchestra, for piano, and several pieces of chamber music. Several works have been performed in Canada, Yugoslavia, The Netherlands, Switzerland and Germany.

She has received commissions from the Esprit Orchestra, Société de Musique Contemporaine du Québec, the dance company Brune, the Molinari String Quartet, the Orchestre baroque Montréal, and the Ensemble Contemporain de Montréal.

In 1995 and 1998, she was a prize winner in the SOCAN Competition for Young Composers. In 1996, she represented Canada at UNESCO's International Rostrum of Composers, in Paris. Ana Sokolovic lives in Montreal and is an Associate Composer of the Canadian Music Centre.

Theo Verbey, composer

Theo Verbey was born in 1959 in Delft. He learned to play several instruments and studied, in addition to music theory with Hein Kein and Diderik Wagenaar at the Royal Conservatory in The Hague, composition with Peter Schat and Jan van Vlijmen. When he was 25 he taught music theory at the Royal Conservatory. In 1992 and 1997 he was a member of the jury of the Queen Elisabeth Conservatory.

In 1987 Verbey received the incentive prize from the Amsterdam Art Foundation for his orchestral work *Aura*. From that time on Verbey has composed mostly on commission. He has written music for the Nieuwe Sinfonietta Amsterdam, the Hague Philharmonic, the Royal Concertgebouw Orchestra and the London Sinfonietta. Previous performances of *Triade* include those in the USA (Tanglewood Music Festival) and in England (by the London Sinfonietta).

Alex Pauk Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, at Tokyo's Toho Gakuen School of Music.

In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. While there, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor.

Pauk returned to Toronto again in 1980, and in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over thirty five Canadian composers. Along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was Co-chair for the 1984 ISCM World Music Days held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty five concert works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others.

He has also composed for film, television, radio and music theatre.

Pauk's most recent film score work, composed with Alexina Louie, is the orchestral suite from the soundtrack of director Don McKellar's film *Last Night*.

Pauk aims for musical diversity by developing projects for Esprit such as international tours, multi-media performances, outdoor music theatre, community concerts and building unique partnerships with artists from other disciplines.

esprit orchestra

Alex Pauk music director and conductor

violin I

Fujiko Imajishi, concert master

Anne Armstrong

Jayne Maddison

Paul Zevenhuizen

Mia King

Corey Gemmell

violin II

Sonia Vizante-Busca

James Aylesworth

Michael Sproule

Louise Pauls

Maya Deforest

Nicole Zarry

viola

Douglas Perry

Beverley Spotton

Angela Rudden

Rhyll Peel

cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Marianne Pack

bass

Tom Hazlitt

Robert Speer

flute/piccolo

Douglas Stewart

Christine Little

oboe

Lesley Young

Karen Rotenberg

clarinet

Max Christie

Richard Thomson

bassoon

Gerald Robinson

William Cannaway

horn

Gary Pattison

Miles Hearn

trumpet

Stuart Laughton

Raymond Tizzard

trombone

Robert Ferguson

Herbert Poole

tuba

Scott Irvine

percussion

Blair Mackay

Trevor Tureski

piano

Peter Longworth

harp

Erica Goodman

Acknowledgements

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the following for their generous
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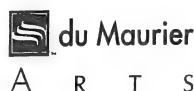
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support of The Canada
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which last year invested
\$17.8 million in music
throughout Canada.



Nous remercions de son
soutien le Conseil des
Arts du Canada, qui a
investi 17,8 millions de
dollars l'an dernier dans
la musique à travers le



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Latecomers will not be admitted until a suitable break in the performance or intermission. This is done at the discretion of House Management. The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management. The St. Lawrence Centre does not accept responsibility for lost or stolen articles.



All New (World Premieres)

Tuesday March 9, 1999

8:00 p.m./7:00 p.m. pre-concert talk
Jane Mallett Theatre, St. Lawrence Centre

guest artist Erica Goodman, harp

composers

Chris Paul Harman (Canada)

Axle

1999

Paul Dolden (Canada)

Resonant Twilight

for orchestra and tape, 1999

Alex Pauk (Canada)

new work

for harp and orchestra, 1999

Klaus Hinrich Stahmer (Germany)

*May they come, may they disembark, may they stay
and rest awhile in peace*

1994

Esprit's final concert of the season includes primarily new pieces. Four individual styles reflect the many streams of musical thought flowing through Canadian and German contemporary orchestral music.

**Tickets: \$26; 12.50 student/senior. Call or visit the
St. Lawrence Centre box office: (416) 366-7723**

